

Stage and Screen Stars Who Will Entertain You in Capital Theaters This Week



Film Theater Programs List Brilliant Offerings

PALACE AND COLUMBIA.

Beginning this afternoon at 3 o'clock and continuing throughout the current week, Loew's Palace and Loew's Columbia theaters will simultaneously present a regular amusement-price, "Broken Blossoms," the most sublime and beautiful photoplay ever placed on celluloid, and a picture which is universally regarded as marking the supreme directorial achievement of the man who produced "The Birth of a Nation," "Intolerance," "Hearts of the World," and many other screen masterpieces. "Broken Blossoms" is founded on "The Child and the Child," Thomas Burke's famous story of the Orient and the London slum, which appeared in Burke's more famous volumes, "Limehouse Nights." For stark, ruthless realism, for the ineffable and exquisite beauty of its lighter scenes, for individual acting that is acclaimed by critics everywhere as marvellous, "Broken Blossoms" is regarded as the cinema's artistic triumph of the twentieth century. "Broken Blossoms" is the story of a sweet, appealing little girl who was driven from home by the brutality of her father—a gorilla of the London East End. In her extremity, she takes refuge with a young Chinese disciple of Confucius whose mission to evangelize the world has come to him in London. He worships the bruised and battered child as a dream ideal of beauty, purity and love, but a spy discovers the girl's presence in the Chinaman's home, the brutish father is informed, and he drags her out and beats her to death. The Chinaman follows and avenges himself. He punishes a revenger of bullets into the brute, takes his dream princess back to the little shop, decks her in finery as she lays cold in death, and there beside her bier he takes his own life. It is a story of pity and of death, life here and there with rays of sunshine, of fleeting warmth. No picture like it has ever been shown upon the screen. Lillian Gish in the role of the girl, gives a portrayal that transcends anything she has ever done in her whole career. Richard Barthelmess portrays the poetic Oriental with a fidelity and an appreciation that is classic in its excellence. Donald Crisp draws a portrait of villainy so impressive that it will probably preclude his acceptance of anything but villainous roles in the future. The production will be presented with the color effects that featured in Manhattan showings and it will be supplemented by a thematic overture, "Broken Blossoms," by the Palace Symphony Orchestra. Thomas Joseph Lamborn, director, as well as the original Griffith-Gottschalk score.

METROPOLITAN.

"Lombardi, Ltd.," an elaborate dramatization of the comedy of the same name by Frederic and Fanny Hatton, which was given its stage premiere in this city, will be the feature of the photoplay bill at Crandall's Metropolitan Theater through the current week, with Bert Lyell in the role of Tito Lombardi and a distinguished cast in support. "Lombardi, Ltd." visualizes a romance that developed into a comedy in a fashionable Fifth Avenue show, owned and operated by a male modiste who was more of a dreamer than business man. Thinking himself in love with a dazzling show girl, he awoke finally to a realization of the fact that his true love was his patient little forewoman. During the progress of this interesting and at times extremely laughable comedy-drama there are introduced authentic style shows and mammoth parades that will bring joy to the feminine heart. Supplementing the major feature of the bill will be seen a new two-reel comedy, "His Naughty Wife," the most recent issue of the new pictorial, and other camera subjects of unique interest. The musical features will include the customary accompaniment by the symphony of soloists and special overture number to be rendered as a distinct feature of the program.

KNICKERBOCKER.

Bert Lyell, in the picturesque role of Tito Lombardi, the male modiste, will be the star of the bill today and tomorrow at Crandall's Knickerbocker Theater in the pretentious pictorialization of "Lombardi, Ltd." A brilliant cast led by Juanita Hansen, Jean Acker, Joseph Kilgour and Thomas Jefferson is filmed in the star's support. On Tuesday and Wednesday, Edith Rogers will be the pictured star of the bill in her latest release, "Step-

ping Out," the story of a young woman who decided to abandon the humdrum monotony of her routine and carve herself a new destiny. As a secondary feature James Aubrey will be screened in his latest two-reel riot, "Mates and Models."

Constance Talmadge is announced as the star of the program for Thursday and Friday in "A Temperamental Wife." Patty Arduick will be seen in "Beck's Stage," as the supplementary feature of the bill. On Saturday only Vivian Martin will occupy the Knickerbocker screen in "The Third Kiss."

RIALTO.

Erin Von Stroheim is announced as the featured player for Moore's Rialto Theater all this week, starting today, in his own photoplay, "Blind Husband." As an added attraction starting Monday, is "The Four of Us," a quartet of male voices, rendering popular and classical numbers in a manner which is a delight and treat to the ear. "Blind Husband" introduces the eternal triangle, but in a manner most unusual, having an Alphonse setting with the American tourists, Dr. and Mrs. Armstrong, and Lieut. Eric Vos Struben, an Austrian officer, composing the triumvirate. The character of the "other man" is unique. He does not impress one as a moral leper or a despoiler of feminine virtue; he only suggests a weakness, a youth irresponsible for his actions. The action of the story is intensely itself and the suspense is at times overpowering.

STRAND.

Moore's Strand Theater brings a most unusual and diverting story to the screen this week, starting today, under the title of "Choosing a Wife," a First National Exhibitor's attraction. The picture tells a remarkable story of a man who for three years unintentionally led a woman to believe that he loved her, when all the time he loved another girl and was under the impression that he was pledged to her. Of special interest to women, the picture answers the question—what qualities does a man want in his wife or imagine she wants? With all his realization of the sterling worth of the quiet "home girl," why does he desert her for the girl who calls him "piker" when he suggests a street car instead of a taxi?

GARDEN.

"The Mother and the Law" is the title of the second powerful D. W. Griffith super-production at the Washington Garden Theater this week, starting today. The word "powerful" best explains this latest Griffith story for the reason that this wizard of the drama has furnished an intense, emotional and highly dramatic play that verges closely on tragedy, and strikes an echoing vibration in the hearts and mind of the spectator. As in all Griffith productions, there are contrasting moments of comedy and exultation, but the undercurrent of great human emotions is so strong as to cause the audience to sit spellbound by the almost irresistible whirlwind of events that lead up to the final climax. The picture will be accompanied the entire week by a special musical score written especially for this production. Short subjects in keeping with the main attraction complete the bill.

CRANDALL'S.

At Crandall's Theater the first four days of this week will be presented one of the most remarkable comedy productions in the annals of silent drama—Mark Zuckor's supreme laughmaker, "Tillie's Punctured Romance" revived, in six reels, as the most pretentious offering of its kind ever made. "Punctured Romance" is pure farce, dealing with a grotesque heiress and the efforts of an impetuous young puffoon to acquire the fortune without the impediment of the girl, Marie Dressler. It will be recalled, leads one of the greatest casts of comedy stars ever assembled and one which never again can be duplicated. In the role of the eccentric actor appears Charlie Chaplin. The supporting ensemble includes Chester Conklin, Mack Swain, Charlie Murray, Al St. John, Syd Chaplin and Ford Sterling. There has never been a comedy

JANET BEECHER AND GAIL KANE IN "THE WOMAN IN ROOM 13" PALACE

KATHERINE MCDONALD IN "THE THUNDERBOLT" RIALTO—SOON—

BOBBY HARRON IN "THE MOTHER AND THE LAW" GARDEN

DAVE MARION IN "THE WOMAN IN ROOM 13" PALACE

BERT LYELL AND ALICE LAKE IN "LOMBARDI, LTD." METROPOLITAN

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